

Arranged for piano, voice and guitar.

BACK TO BLACK

PLUS 19 TOP HITS

Twenty hits from today's hottest female acts from Amy Winehouse to Adele!
Including 'Back To Black', 'Make You Feel My Love', 'Mercy' & many more....



Arranged for piano, voice and guitar.

BACK TO BLACK

PLUS 19 TOP HITS

Twenty hits from today's hottest female acts from Amy Winehouse to Adele!
Including 'Back To Black', 'Make You Feel My Love', 'Mercy' & many more...



Aretha Rumer 6

Back To Black Amy Winehouse 12

Bulletproof La Roux 18

Cry Me Out Pixie Lott 24

Daniel Bat For Lashes 36

Dog Days Are Over Florence + The Machine 29

Foolin' Dionne Bromfield 42

Foundations Kate Nash 47

Make You Feel My Love Adele 54

Mercy Duffy 58

New York Paloma Faith 64

Pack Up Eliza Doolittle 70

Paper Planes M.I.A. 82

Price Tag Jessie J feat. B.o.B. 75

Remedy Little Boots 94

Right To Be Wrong Joss Stone 88

Smile Lily Allen 99

Someone Like You Adele 104

Starry Eyed Ellie Goulding 110

Stronger Than Me Amy Winehouse 116

Aretha

Words & Music by Sarah Joyce & Steve Brown

♩. = 52

B^b



Gm⁷



E^bmaj⁷



F⁷sus⁴



The first system of the piano accompaniment consists of four measures. The right hand plays a melody of eighth and quarter notes, while the left hand provides a bass line with dotted half notes and quarter notes. The key signature has two flats (Bb and Eb), and the time signature is 6/8.

B^bmaj⁷



Gm⁷



E^bmaj⁷



The second system includes the vocal melody and piano accompaniment. The vocal line begins with the lyrics "I got A - re - tha" and continues with "in the morn - in'". The piano accompaniment continues with a similar rhythmic pattern.

Cm⁷



F⁷sus⁴



B^bmaj⁷



F⁹sus⁴



The third system continues the vocal and piano accompaniment. The vocal line includes the lyrics "high on my head-phones and walk - ing to school. I got the". The piano accompaniment features a more active right hand with eighth notes and a steady bass line.

B^bmaj⁷Gm⁷E^bmaj⁷Cm⁷

blues in spring - time 'cause I know that I'll nev - er

F⁷sus⁴E^bmaj⁷E^bm⁶B^b

have the right shoes. Mam - ma, she'd no - tice but

Cm⁷Dm⁷

she's al - ways cry - ing. I got no - one to con - fide in. A -

F⁹sus⁴B^bmaj⁷B^b

-re - tha, no - bod - y but you.

And mam - ma, she'd no - tice but



she's al - ways fight - ing some-thing in her mind.



N.C.



And it sounds like break-ing glass. I tell A -



- re - tha in the morn - in'. High on my head-phones and



walk - ing to school. I got the blues



in spring - time 'cause I know that I'll nev - er have the right



shoes. You got the words, ba - by, you



got the words. You got the words, ba - by, you



got the words.

Oh, A - re - tha,

B^bmaj⁷Cm⁷

A - re - tha I don't wan-na go to school... 'Cause they

F⁹sus⁴B^bmaj⁷

just don't und-er-stand me and I think the place_ is cruel.

B^bB^bmaj⁷Cm⁷

"Child,_____ sing out,_____ raise_____ your voice.____"

F⁹sus⁴B^bmaj⁷G⁹sus⁴

Stand up on your own,_____ go out there and strike out."_____ I tell A -

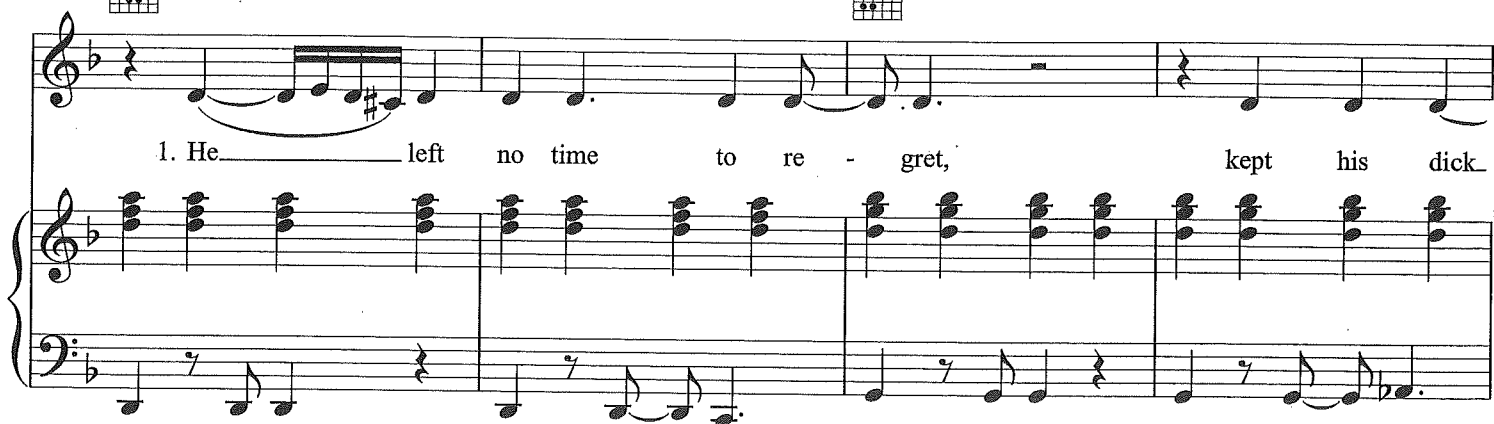
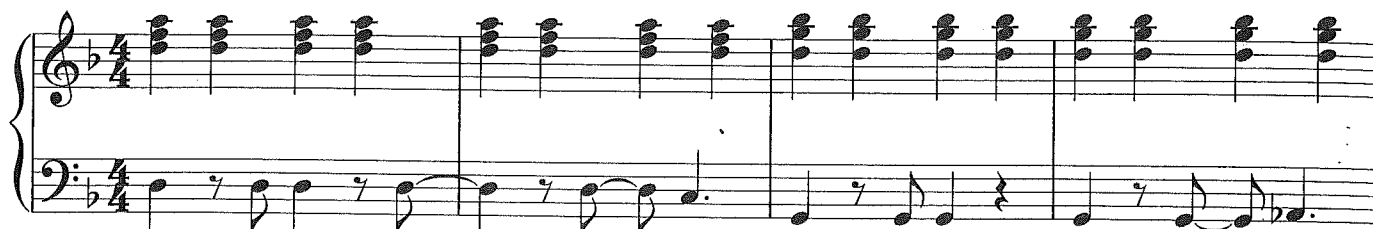
Cmaj7 Am7 Fmaj7 Dm7
 - re - tha in the morn - in'. High on my head-phones and
 walk - ing to school. I got the blues
 in spring - time 'cause I know that I'll nev - er have the right
 shoes. But I got the words.

G⁹sus4 Cmaj7 G⁹sus4 Em7^{b5}
 A7 Dm7 G⁹sus4
 Fmaj7 **Freely** Fm6 C

Back To Black

Words & Music by Amy Winehouse & Mark Ronson

♩ = 130 Swung quavers





and my head high, and my tears.





dry, get on with - out my guy. You.





went back to what you knew, so far






re-moved from all that we went through. And

Dm  **Gm** 

I _____ tread a trou - bled _____ track, my odds are _____

B^b  **A** 

_____ stacked, I'll go back _____ to black.

Dm  **Gm**  **B^b** 

We on - ly said good-bye _____ with words, _____ I _____ died a hun - dred times, you go _____

Optional string part

A  **N.C.**

_____ back to her, and I _____ go _____ back _____ to... I go _____ back _____ to

Tambourine

Drums



us. _____ 2. I love you much, _____ it's not e -



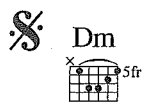
- nough, you love blow and I _____ love puff. _____ And life_



_____ is like _____ a pipe, and I'm a tin - y



pen - ny roll - ing up the walls _____ in - side. _____



We on - ly _____ said good-bye _____ with words, _____ I _____ died a hun-dred times, _____

To Coda on repeat ϕ



N.C.

you go _____ back to her, and I go back to...

Tambourine

Straight quavers

Drums



Black. _____ Black. _____ Black. _____



Black. _____



Black. _____ Black. _____

F



A



Black. _____ I go _____

A⁷



D.S. al Coda
(with repeat)

back _____ to, I go _____ back _____ to...

♠ Coda

A



Dm



back to black.

Bulletproof

Words & Music by Elly Jackson & Ben Langmaid

Original key E \flat minor

$\text{♩} = 124$

Dm



G



The first system of musical notation for 'Bulletproof'. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B \flat) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The system is divided into two measures by a bar line.

B \flat



Dm



The second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment maintains its rhythmic pattern. The system is divided into two measures by a bar line.

Dm



G



The third system of musical notation, which includes the vocal melody and piano accompaniment. Below the vocal line, the lyrics are written for two verses. The piano accompaniment continues with the same rhythmic accompaniment. The system is divided into two measures by a bar line.

1. Been there, done that, messed a - round;_ I'm hav-ing fun,_ don't put me down._ I'll
2. I won't let you turn a - round_ and tell me now_ I'm much too proud to

B \flat

Dm



nev - er let you sweep me off my feet.
walk a - way from some - thing when it's dead.

G



I won't let you in a - gain. The mes - sages I've tried to send, my
Do, do, do your dir - ty words come out to play when you are hurt? There's

B \flat

Dm





in - for - ma - tion's just not go - ing in.
cer - tain things that should be left un - said.

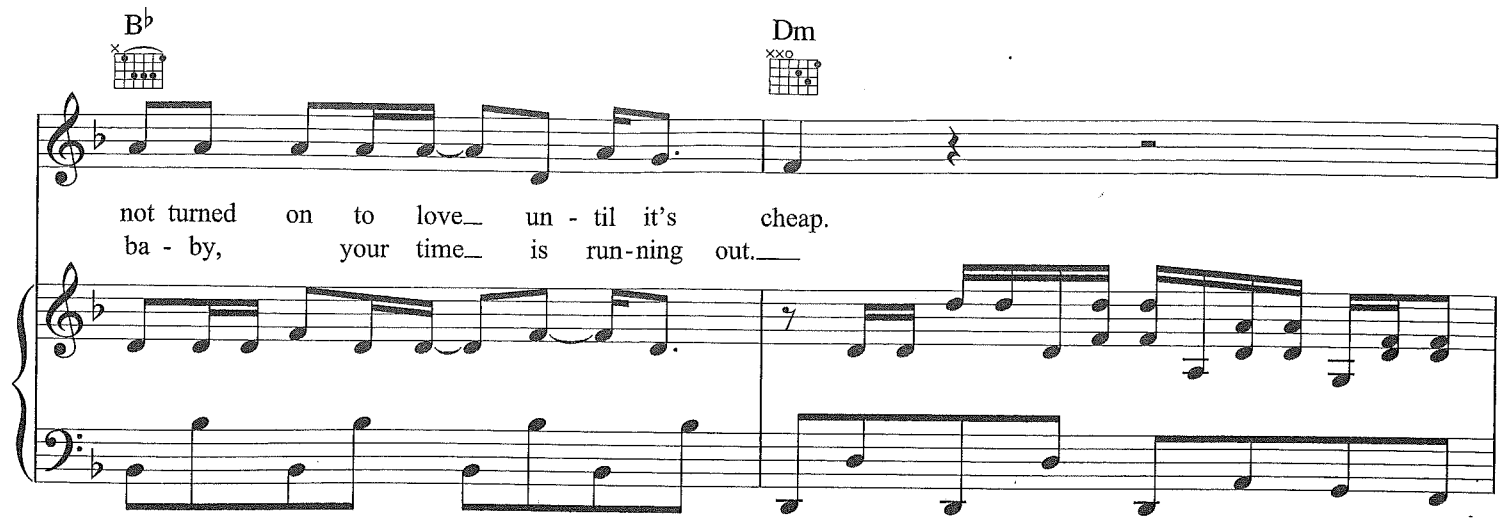
G




Burn - ing brid - ges shore to shore, I break a - way from some - thing more; I'm
Tick, tick, tick, tick on the watch, and life's too short for me to stop; oh,

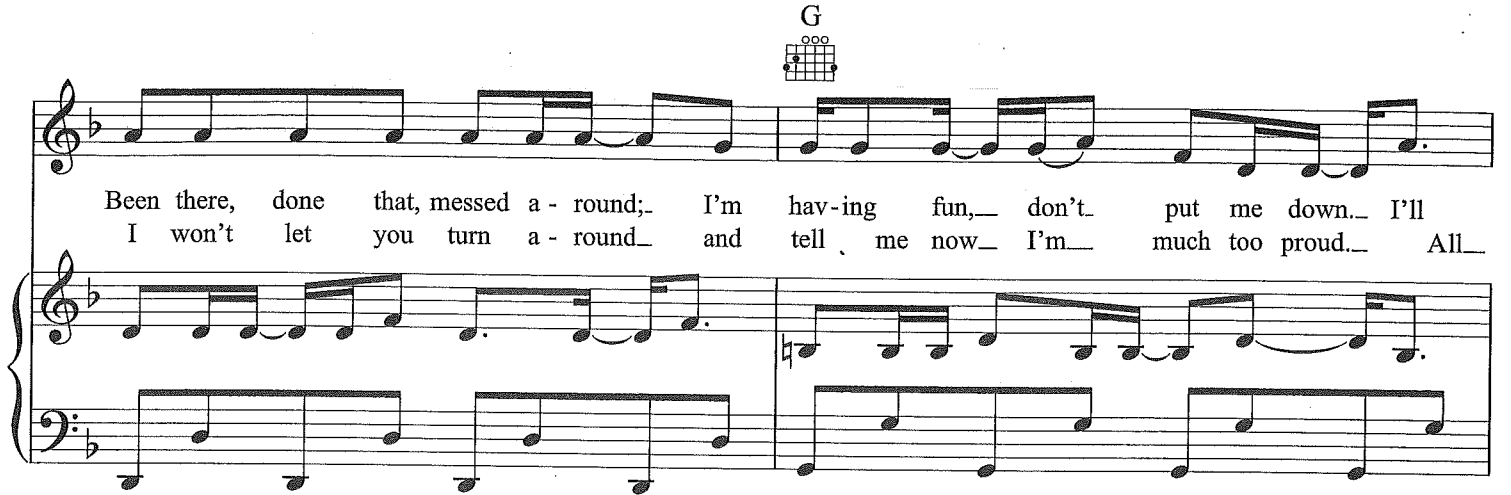
B \flat  Dm 



not turned on to love_ un - til it's cheap.
ba - by, your time_ is run - ning out.____



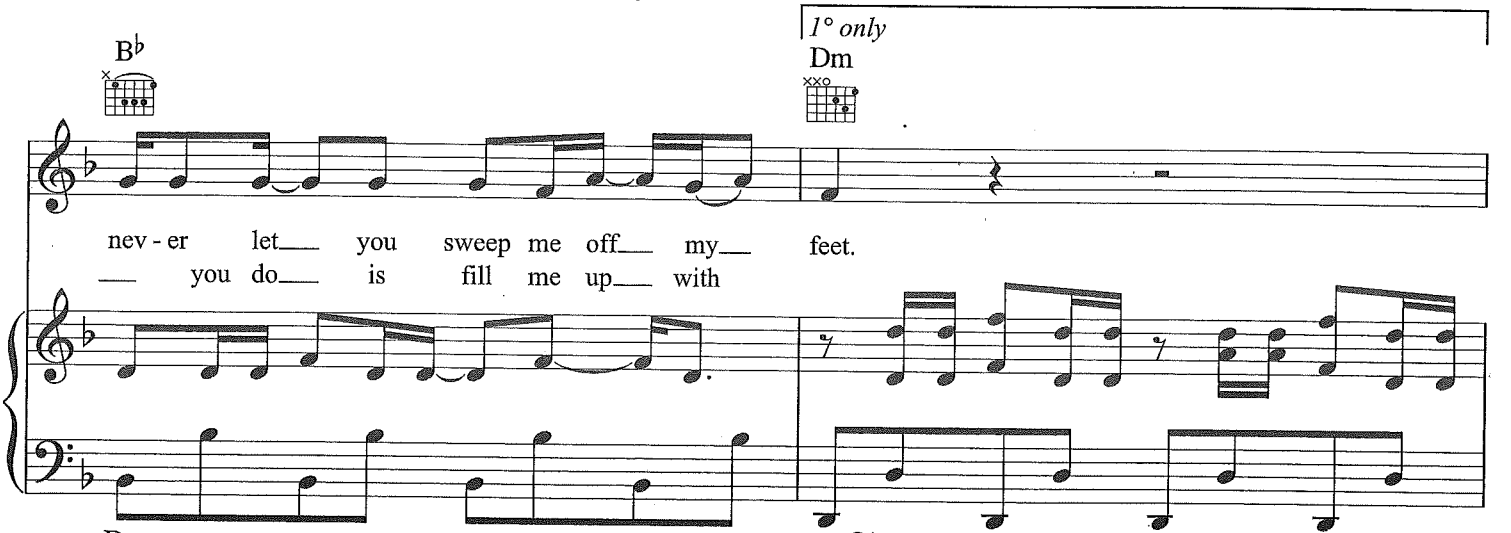
G 

Been there, done that, messed a - round;_ I'm hav - ing fun, _ don't_ put me down_ I'll
I won't let you turn a - round_ and tell me now_ I'm_ much too proud_ All_



B \flat  1 $^{\circ}$ only Dm 

nev - er let_ you sweep me off_ my_ feet.
_ you do_ is fill me up_ with



Dm  F 

doubt.} This_ time, ba - by, I'll



Gm  3fr

B \flat  x

F 

be - bul - let - - proof. This -




Gm  3fr


B \flat  x


time, ba - by, I'll be - bul - let - -




1.

F 

Dm  x x o

G  o o o

- proof.



2, 3.


B \flat  x

Dm  x x o

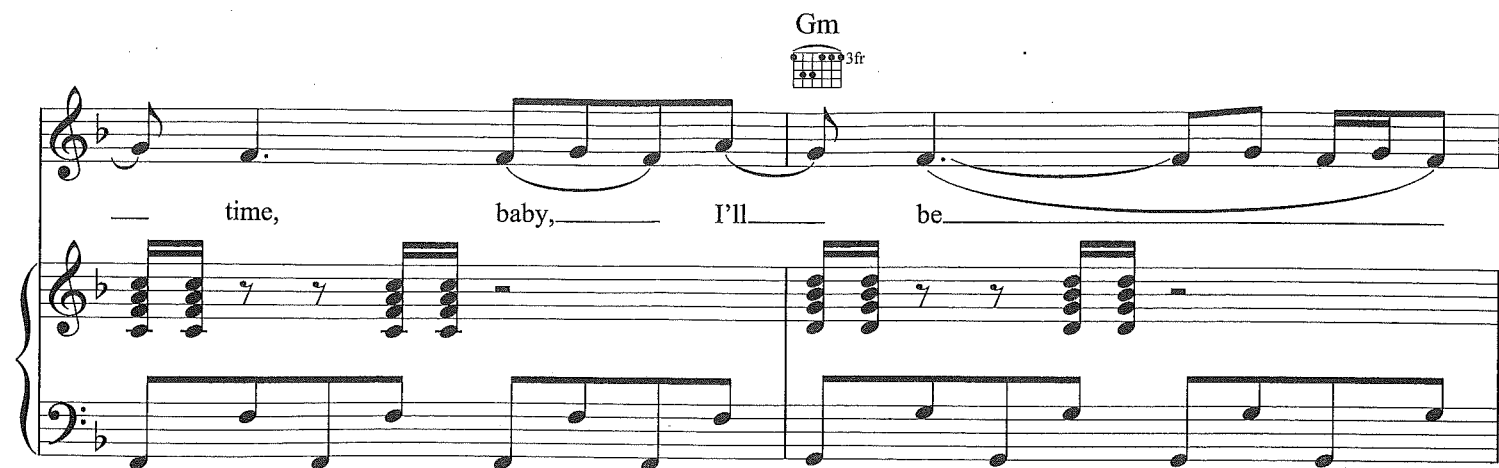
F 



- proof. This -



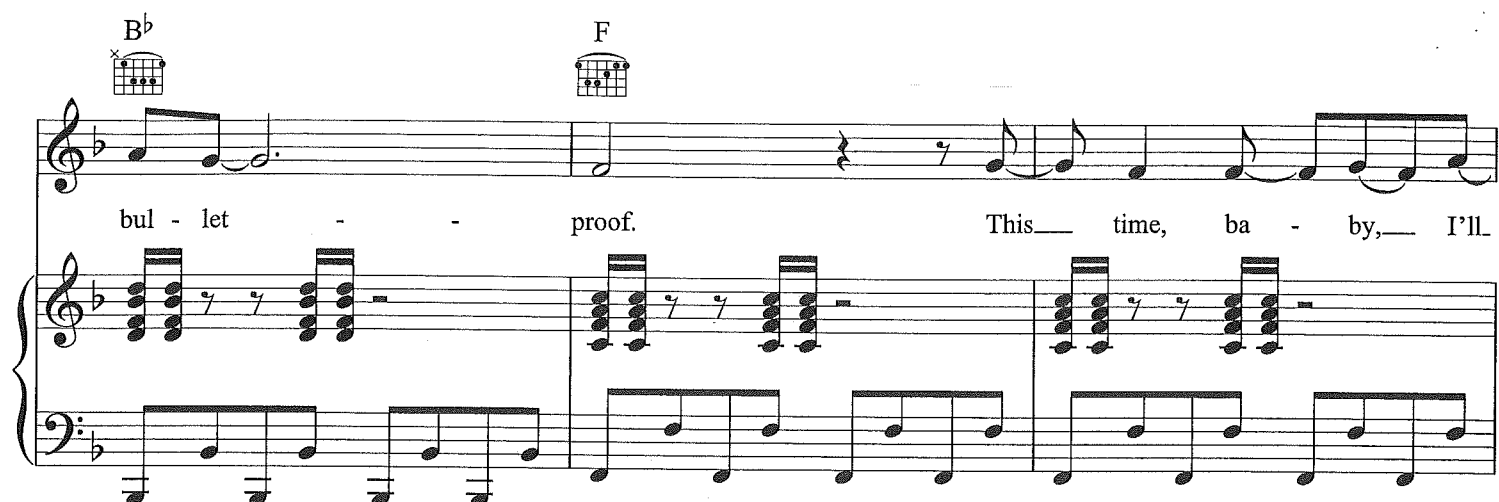
Gm  3fr

time, baby, I'll be



Bb  F 

bul - let - proof. This time, ba - by, I'll



Gm  3fr Bb  F  *Fine*








be bul - let - proof.





C  Dm  F  G  Bb  Dm 




(This time I'll be bul - let - proof.



This time__ I'll be__ bul - let - proof.)

1. 2. *D.S. al Fine*

This_

Cry Me Out

Words & Music by Pixie Lott, Mads Hauge,
Phil Thornalley & Colin Campsie

♩ = 60

Amaj⁷



F[#]m



Dmaj⁷



D/E



Amaj⁷



Bm⁷



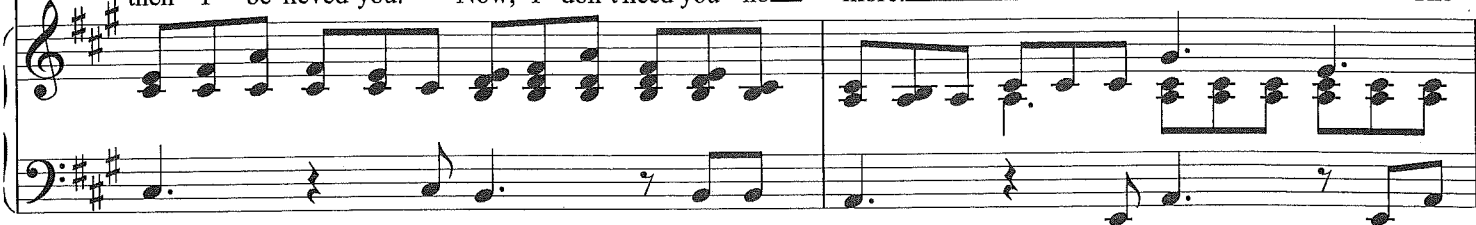
1. I got your e-mails. You just don't get fe-males, now, do_ you?_
2. When I found out how you messed me a-bout I was bro - ken._

Back



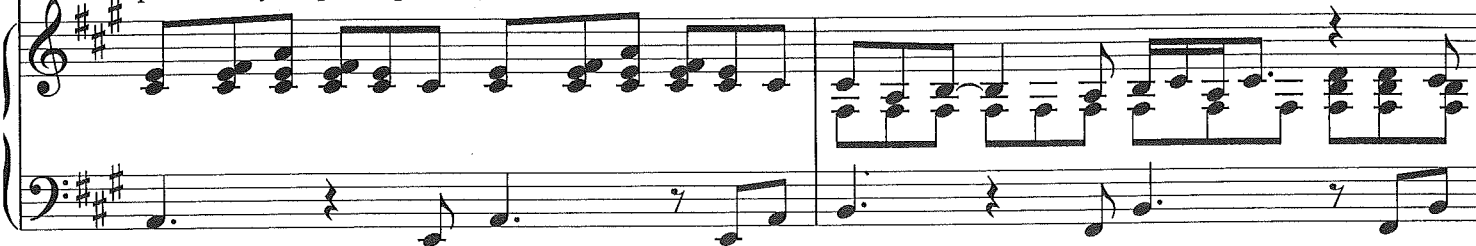
What's in your heart_ is not on your head_ an- y - where.
then I be-lieved you. Now, I don't need you no_ more.

The

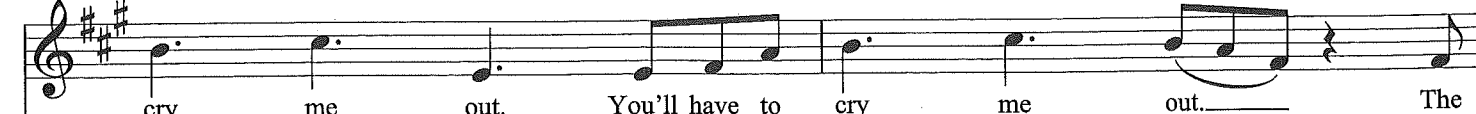
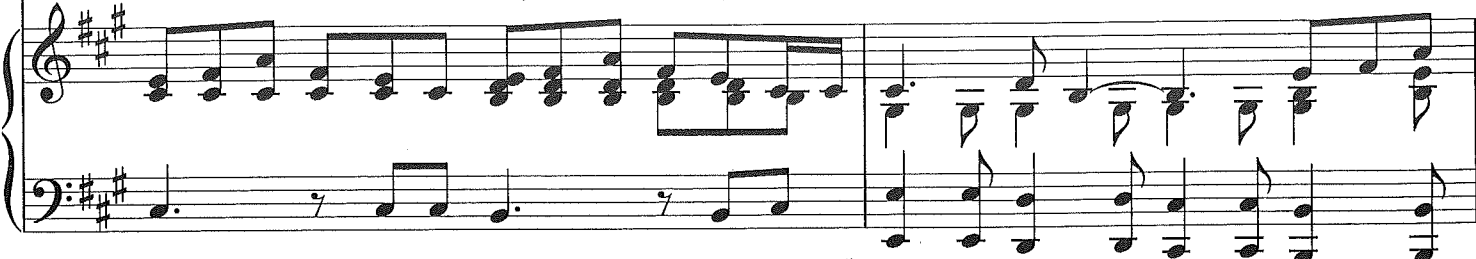


Mate, you're too late and you weren't worth the wait, now, were_ you?
pic on your phone proves you weren't a- lone. She was with you, yeah.

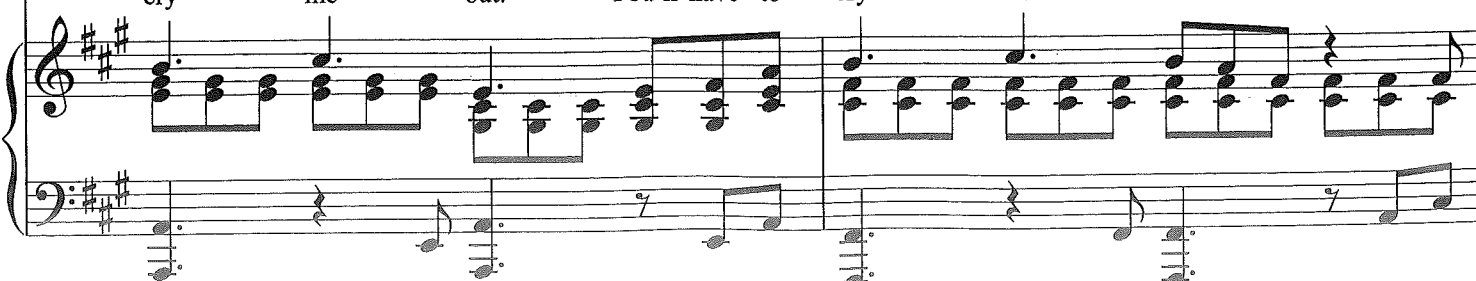
It's
Now,



out of my hands since you blew your last chance_ when you played me.
I could-n't care 'bout who, what or where, we're through. You'll have to



cry me out. You'll have to cry me out. The



Dmaj7

D/E

E

tears that - 'll fall mean noth - ing at all. It's time to get o - ver your - self. Ba - by, you

Amaj7

F#m

ain't all that. May - be there's no way back.

Dmaj7

D/E

E

You can keep talk - ing but, ba - by, I'm walk - ing a - way.

Dmaj7

C#m7

Dmaj7

C#m7

Gon - na have to cry me out. Gon - na have to cry me out. Boy, there ain't no doubt: gon - na have to cry me out.

Dmaj7



C#m7



Won't hurt a lit - tle bit,

boy, bet - ter get used to it.

Dmaj7



D/E



E



You can keep tal - king but, ba - by, I'm wal - king a - way.

Ooh...

Ooh...

You'll have to

Amaj⁷F[♯]m

cry me out. You'll have to cry me out. The

Dmaj⁷

D/E

E

tears that - 'll fall mean noth-ing at all. It's time to get o - ver your - self. Ba - by, you

Amaj⁷F[♯]m

ain't all that. May - be there's no way back.

Dmaj⁷

D/E

E

Repeat and fade

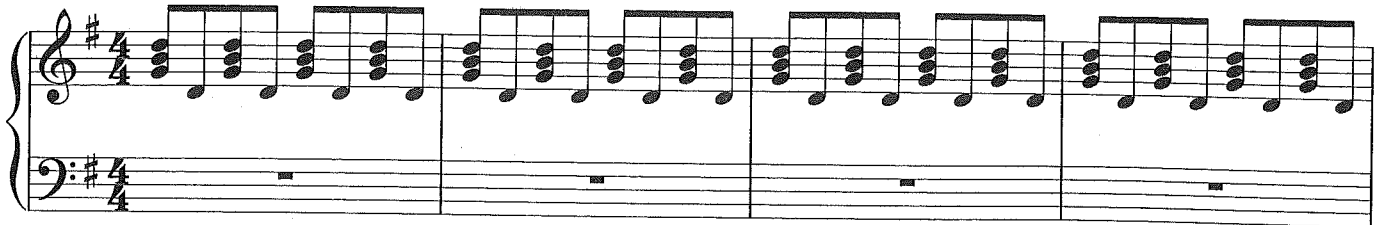
You can keep talk-ing but, ba - by, I'm walk-ing a - way. You'll have to

Dog Days Are Over

Words & Music by Florence Welch & Isabella Summers

$\text{♩} = 150$

G



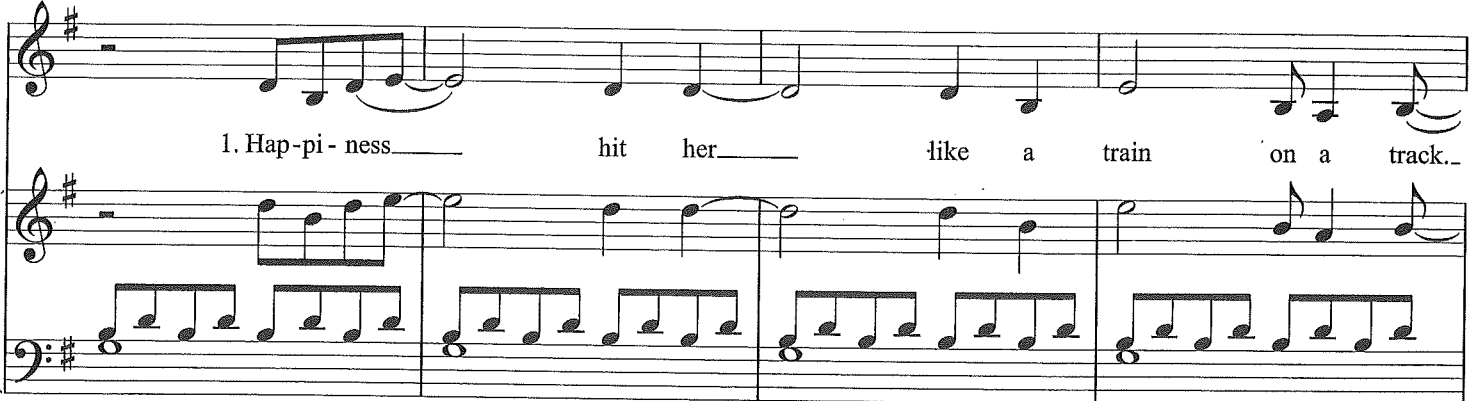
Am



Em



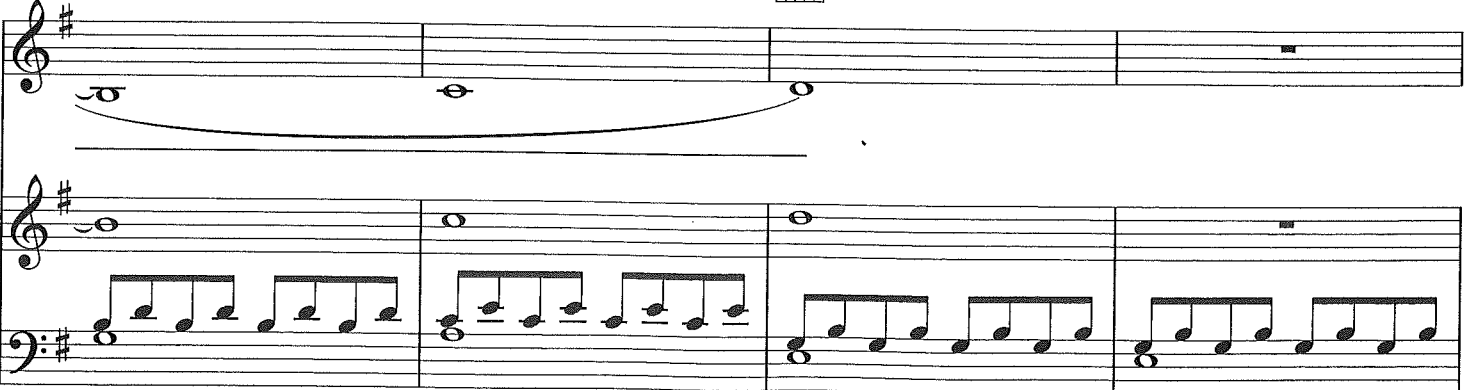
G



Am



Em




© Copyright 2008 Goldzeal Limited.

Universal Music Publishing Limited.

All rights in Germany administered by Universal Music Publ. GmbH.



All Rights Reserved. International Copyright Secured.

G




Com-ing to - wards her, — stuck still, no turn -

Am Em



-ing back. — 2. She

G



hid a - round cor - ners — and she hid un - der beds. — She
(3.) ev - 'ry bub - ble, — she sank with her drink — and

Am Em

1.
killed it with kiss - es and from it she fled. — 3. With
washed it a - way — down the kitch - en sink. —

2.

G



The dog days are o - ver, the

Am



dog days are done. The hors - es are com - ing, so

Em



you'd bet - ter run. Run fast for your moth - er, run fast

G



for your fa - ther, run for your child - ren, for your sis - ters and b - roth - ers.

Am Em

Leave all your lov - ing, your lov - ing be - hind, you can't car - ry it with you if you

G

want to sur - vive. The dog days are o - ver, the

Am

dog days are done. Can you hear the hors - es? 'Cause

Em G

To Coda ☐

here they come! And



I ev - - - 'ry - nev - er you want - ed and

thing had and



1.

2.

an - y - thing from. you - - - ex - cept
what was left af - ter that too. Oh...



Hap - pi - ness - - - a - hit her - - - like a
Struck from a - - - great height - - - by



bul - let in - - - the head. - - -
some one - - - who should know - - - bet - ter than

1.



2.

that. The

G



dog days_ are o - ver, the dog days_ are done_

Am



Em



Can you hear_ the hors - es? 'Cause here they come_

G



N.C.

2

D.S. al Coda

Run

Drums only

2

2

♢ Coda

Em



G/F



come. The dog days are o - ver, the

Am



G



G/F



dog days are done. The hors - es are

1.

Am



2.

Am



com - ing, so you bet - ter run. The you bet - ter

C



G



run.

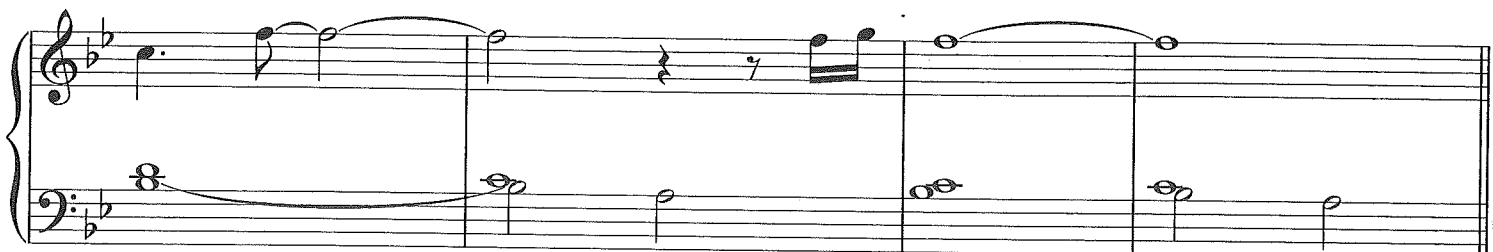
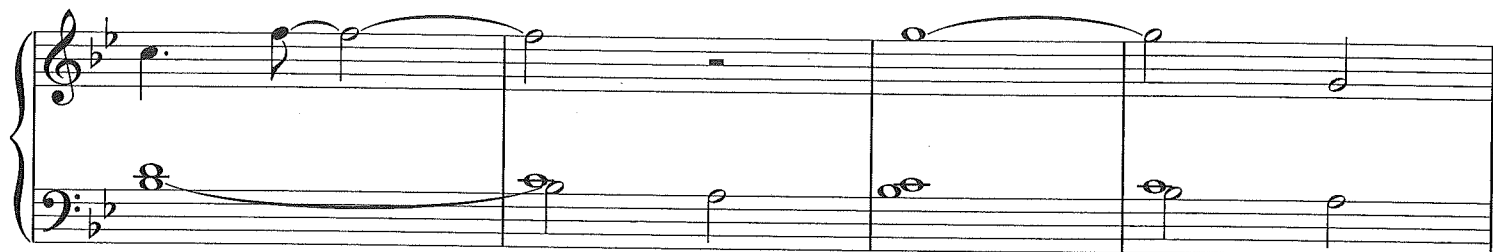
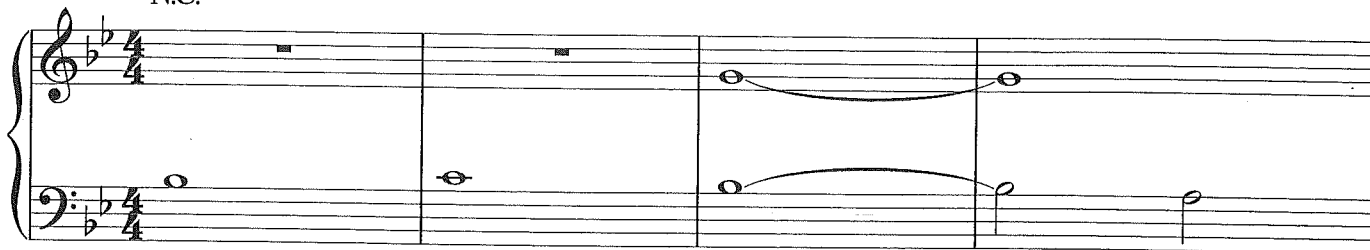
Daniel

Words & Music by Natasha Khan

Original key G# minor

♩ = 135

N.C.



Gm



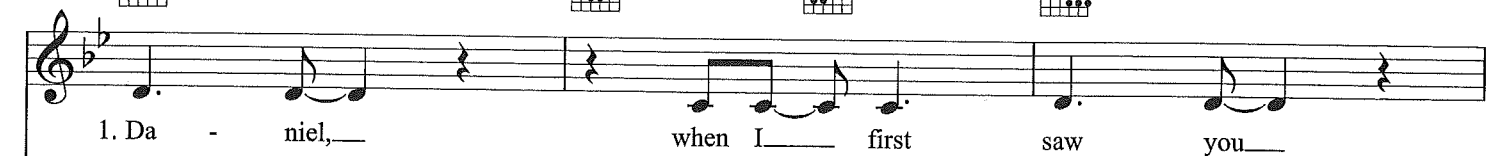
B^bsus²



F



E^bmaj⁷



C7sus4(omit3)

F

Gm

B^bsus²

F

I knew that

you had

a flame in your

E^bmaj⁷

C7sus4(omit3)

F

Gm

B^bsus²

F

heart.

And un-der wild blue skies,

mar - ble mo-

E^bmaj⁷

C7sus4

F

Gm

- vie skies,

I found a home in your eyes. We'd

B^bsus²

F

E^bmaj⁷

C7sus4

F

nev - er be a - part.

N.C.

2. And when the

Gm



B^bsus²



F



E^bmaj⁷



fires came, the smell of cin - ders and rain
(3.) good - bye bed, with my arms a - round your neck,

C⁷sus⁴(omit3)



F



Gm



B^bsus²



F



per - fumed al - most ev - 'ry - thing. We laughed and laughed and laughed...
in - to our love the tears crept, to kiss in the eye of the

E^bmaj⁷ **C⁷sus⁴(omit3)** **F** **Gm**


storm. And in the gold - en blue
 And as my house spun 'round,

B^bsus² **F** **E^bmaj⁷** **C⁷sus⁴(omit3)** **F**






car_ you took_ me to the dark - est
 my dreams_ pulled me_ to the ground, for - ev - er to search_

Gm **B^bsus²** **F** **E^bmaj⁷**




place_ you_ knew and set fire to my heart_
 _ for the flame, for home a - gain, _ for home a - gain._



C⁷sus⁴(omit3) **F** **Gm** **B^b6sus²** **Fadd⁹**


When I_ run_ in the dark,










Dan - iel, in - to a place










that's lost, Dan - iel, un - der a

sheet of rain in my heart,

Dan - iel, I dream of home.

To Coda ♢

1.



F7



N.C.

Musical notation for the first system, measures 1-4. The notation includes a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bass line features a steady eighth-note accompaniment. The melody in the treble clef consists of quarter and eighth notes.

Musical notation for the second system, measures 5-8. The melody continues with eighth-note patterns, and the bass line maintains its accompaniment.

2.



F7



D.S. al Coda

Musical notation for the third system, measures 9-12. The melody includes a triplet of eighth notes. The bass line continues with its accompaniment.

♢ *Coda*



Repeat to fade



Musical notation for the fourth system, measures 13-16. The notation includes a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bass line features a steady eighth-note accompaniment. The melody in the treble clef consists of quarter and eighth notes.

Foolin'

Words & Music by Dionne Bromfield & Francis Eg White

♩ = 120
N.C.

Emaj⁷

E⁶

Effects

Drums

cont. sim.

The first system of music is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a grand staff with a treble clef and a bass clef. The treble staff has a whole rest in the first measure, followed by a whole note chord in the second measure. The bass staff has a whole note chord in the first measure, followed by a whole note chord in the second measure. The key signature is indicated by three sharps on the treble staff. The tempo is marked as 120 beats per minute, and the notation is Non-Composed (N.C.).

F[#]/A[#]

Am

The second system of music continues the melody and harmony. It features a grand staff with a treble clef and a bass clef. The treble staff has a whole note chord in the first measure, followed by a whole note chord in the second measure. The bass staff has a whole note chord in the first measure, followed by a whole note chord in the second measure. The key signature is indicated by three sharps on the treble staff.

Emaj⁷

E⁶

F[#]/A[#]

1. Work-in' out the man so you'll al - ways see, with-

2. You al-read - y know ' he don't de - sire you. I

The third system of music includes the vocal melody and piano accompaniment. It features a grand staff with a treble clef and a bass clef. The treble staff has a whole note chord in the first measure, followed by a whole note chord in the second measure. The bass staff has a whole note chord in the first measure, followed by a whole note chord in the second measure. The key signature is indicated by three sharps on the treble staff.

Am



Emaj7



E6



- out him know-in' you're check-in' him out.
think he's al-ways made it clear.

Talks of peo-ple here, so
And when I'm stand-in' there be-

F#/A#



Am



C#m



in - dis - creet, -
-side you, -

hop-in' they gon' put it a-bout.
you can't be-lieve he's look-in' at me.

You real - ly like him
Though you know he does-n't

E6



C#m



E



don't you? -
like ya. -

You real - ly want him don't you? -
You don't want me to have him ei - ther. - } Oh,

F#m7



G#m7



I'm not mug-ging my - self - off. -

I'm not show-in' my hand -



— like you do. I'm not shoot-ing my - self down. I'm



watch - in', just watch - in', yeah. I'm not fool - in' my - self,



— now. You're the best teach-er that I ev - er knew.



1, 3.



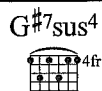
To Coda ☐

I'm not shoot-ing my - self down. I'm watch - in', just



learn - in' from you.

2.



down. Give it up, don't



stand in my way. It's e - nough for all your mis - takes.



You real - ly like him don't you? You real - ly like him

B⁹F[#]m⁷

don't you? — I'm not mug-ging my - self — off. —

G[#]m⁷C[#]m⁷F[#]m⁷

I'm not show-in' my hand — like you do. — I'm not shoot-ing my - self

G[#]m⁷C[#]m⁷*D.S. al Coda*

— down. — I'm watch - in', — just watch - in', — yeah.

♢ Coda

G[#]m⁷

N.C.

learn - in' — from — you. —

Foundations

Words & Music by Kate Nash & Paul Epworth

$\text{♩} = 160$

Chord progression for the first system:

C F C F C F G F

Chord progression for the second system:

C F C F

1. Thurs-day — night, ev - 'ry - thing's_ fine, ex - cept you've_ got that look in your eye; when I'm

Chord progression for the third system:

C F G F

tell - ing a sto - ry and you find it bor - ing, you're think - ing of some - thing to — say. You go a -

C F C F

- long with it then drop it and hu - mil - i - ate me in front of our

C F G F

— friends.

2. Then

C F C F

I'll use that voice that you find an - noy - ing and say some - thing like *Spoken: "Yeah, intelligent input, darling."*
 3. You've said, "I must eat so man - y lem - ons, 'cause I am so bit - ter."

C F G F

Why don't you just have another beer, then?"
Spoken: I said, "I'd rather be with your friends, mate, 'cause they are much fitter."

Then you'll



call me a____ bitch, and ev-'ry-one we're_ with will____ be em - bar-rased, and I won't_ give a....
Yes, it was child-ish and you got ag-gres - sive, and I must ad - mit that I was_ a bit scared,



— but it gives me thrills to wind you up. }

My



fin - ger - tips_ are hold - ing on__ to the cracks in our_ foun - da - tions, and I



know that I____ should let____ go, but I____ can't.

And

Am⁷

G



ev-'ry time_ we fight_ I know_ it's not right, ev-'ry time that you're up - set and_ I smile_

Fadd9



G

*To Coda* ☐

_ I know_ I should for - get, _ but I _ can't.

C



F



C



F



Your face_ is past - y, 'cause you've_ gone and got_ so wast - ed, what_ a sur-

C



F



G



F



-prise. Don't_ want to look at your_ face, 'cause it's mak - ing me _ sick.



You've gone and got sick on my train - ers. I on-ly got these yes - ter-



- day, oh my gosh, *Spoken: I cannot be bothered with this.* Well



I'll leave you there till the morn-ing, and I pur-pose-ly won't turn the heat-ing on, and dear-



D.S. al Coda

— God, I hope I'm not stuck with this one. My

♩ Coda

G



Fadd9



And ev - 'ry time we fight I know it's not

Am7



G



right, ev - 'ry time that you're up - set and I smile, I know I should

Fadd9



for - get, but I can't. And

Am7



G



ev - 'ry time we fight I know it's not right, ev - 'ry time that you're

Fadd9



up - set and I smile, I know I should for - get, but I

G



F



can't.

Am



G



F



Am



G



F



G



Am



Make You Feel My Love

Words & Music by Bob Dylan

$\text{♩} = 76$

B \flat



F/A



A \flat



E \flat



Musical notation for the first system, measures 1-4. Treble clef has whole rests. Piano accompaniment in 4/4 time with a key signature of two flats (B \flat , E \flat).

E \flat m



B \flat



C 7



E \flat /F



B \flat



Musical notation for the second system, measures 5-8. Treble clef has whole rests. Piano accompaniment continues in 4/4 time with a key signature of two flats (B \flat , E \flat).

B \flat



F/A



A \flat



Musical notation for the third system, measures 9-12. Treble clef has whole rests. Piano accompaniment continues in 4/4 time with a key signature of two flats (B \flat , E \flat).

1. When the rain_ is blow-ing_ in your face,_
2. When the eve - ning shad-ows and the_ stars ap - pear,_

and the whole__ world is on__
and there is no__ one there to dry__

Musical notation for the fourth system, measures 13-16. Treble clef has whole rests. Piano accompaniment continues in 4/4 time with a key signature of two flats (B \flat , E \flat).

E^b **E^bm** **B^b**

— your case,— I could of - fer you a warm em - brace—
 — your tears,— I could hold you for a mil-lion years—

C⁷ **E^b/F** **B^b** **B^b**

1. to make you feel my love.—
 2. —
 to make you feel my love..

E^b **B^b/F** **G^baug** **E^b/G**

I know you have-n't made your mind up yet,— but I would nev - er do you wrong..
 The storms are rag-ing on the roll-ing sea,— and on the high-way of re-gret—

B^b **E^b** **B^b**

I've known it from the mo-ment that we met;—
 the winds of change are blow-ing wild and free;—

(2° Cm⁷)

C⁷



F



no doubt in my mind where you be - long. —
you ain't seen noth - ing like me yet.

(2° E^b)

B^b



F/A



3. I'd go hun - gry, I'd go black and blue, —
4. I could make you hap - py, make your dreams come true, —

A^b



E^b



E^bm



I'd go crawl-ing down the av - e - nue. —
noth-ing that I would - n't do.

Know there's noth-ing that I —
Go to the ends of the

B^b



C⁷



E^b/F



To Coda ◊

B^b



would - n't do —
earth for you —

to make you feel my love. —
to make you feel my love. —

B \flat 6fr F/A 5fr A \flat 4fr

E \flat 6fr E \flat m 6fr

B \flat 6fr C 7 8fr E \flat /F 8fr B \flat 6fr *D.S. al Coda*

⌂ Coda

B \flat 6fr C 7 8fr rit. E \flat /F 8fr B \flat 6fr

to make you feel my love.

Mercy

Words & Music by Duffy & Stephen Booker

♩ = 126

N.C.



Yeah, yeah, yeah.



Yeah, yeah, yeah.

C⁹/DC⁹

Gm



C

G⁷

1. I love

Gm⁷

(2.) —

but I got to stay true.
will be some-thing on the sideMy mor - als got me on my knees, I'm beg-ging you, please,— stop play-ing games.—
but you've got to un - der - stand that I need a man—who can take— my hand.C⁹/D

Yes I do!}

I don't know what this is— but you've got me good,—




just like you knew you would.




I don't know what you do but you do it well, I'm under your spell.



You've got me begging you for









mer - cy. Why won't you re - lease me?

C/G Gm/C C Gm7/C

You got me beg - ging you for mer - - cy.

C G C/G Gm7

Why won't you re - lease me? I said re - lease

C6/9/D C11 G

me.

1. 2.

C/G Gm7 C/G

2. Now you think that I

I'm beg-ging you for mer - cy, just why won't you re - lease

me? I'm beg-ging you for mer - cy. You got me beg - ging,

you got me beg - ging, you got me beg - ging.

Gm⁷



3fr

1. Mer - cy.
(2.) mer - cy.

Why won't_ you re - lease___ me?
I'm beg - ging you for mer - cy.

C/G



Gm/C



C

Gm⁷/C

C



G



I'm beg - ging you for mer - cy.
I'm beg - ging you for mer - cy.

Why won't you re - lease -
I'm beg - ging you for

C/G

Gm⁷C⁶/DC¹¹

G



— me?
mer - cy.

You've got me beg - ging you for mer - cy. —
Why won't you re - lease — me? —

C/G

Gm⁷

1.

C/G



2.

C/G



Yeah. — 2. I'm beg - ging you for —
Yeah. —

Break it down!

G⁷

Repeat ad lib. and fade

You got me beg - ging, beg - ging you for mer - cy. You got me beg - ging down on my knees. I said,

New York

Words & Music by Paloma Faith & Jodi Marr

Original key G# minor

♩ = 97 (swung ♩s)

Am Em/G D/F# Dm/F Am Em/G D/F#

1. The

2° only Am Em/G D/F# Dm/F (Both times) Am Em/G

days were long and the nights so cold, the pa-ges turned and the tale un-folds, he'd left me for an-oth-er la-
 (2.) wolves they howled for my lost soul, I fell down a deep black hole, he'd left me for an-oth-er la-

D/F# Dm/F Am Em/G D/F# Dm/F

- dy. She stood so tall and she nev-er slept, there was not one mo-ment he could re-gret, he'd
 - dy. She poured the drinks and she poured the pow-er, dia-mond girl who could talk for hours, he'd

Am Em/G D/F# F

left me for an - oth - er la - dy, yeah... He took my
 left me for an - oth - er la - dy, mmm... Now I am

C E7 Am G

hand one day and told me he was leav - ing, me dis - be - liev - ing, } and
 on my own, he told me he was leav - ing and I was plead - ing }

Fsus2 C E7 E7/G#

I I I I I I I I had to let him go...

Am G/D F C

Her name was New York, New York, and she

E7 E7/G# Am G F C

took his heart a - way, oh my. Her name was New York, New York, she had

1. E7 E7/G# Am G F Fm6

pois-oned his sweet mind. Mmm. 2. The

2. Am G F

The great - est times, I

Dm7



Am



G



don't want to hear_ it. Your new laugh-ter lines,_____ I don't wan-na hear_ it. The

F



Dm7



Am



new - found friends she in - tro - duced_ you to,_____ I don't wan-na know_ them I just

G



F



F#m7b5



wan-na be_ with you._ Please don't make_ me go_ to_ New_ York,_____

F C E⁷ E⁷/G[#]






New York, she took your heart a - way

Am G F C





oh my. Her name was New York, New York, she

E⁷ E⁷/G[#] Am G F





pois - oned your sweet mind. Her name was New York, New York,








She took your heart_ a - way,____ oh my. Her name was New_

____ York,____ New York,____ She pois - oned your____ sweet mind_

She pois - oned your____ sweet mind_

Pack Up

Words & Music by Tim Woodcock, Matthew Prime,
Felix Powell, Eliza Caird & George Asaf

Original key B major

$\text{♩} = 136$ $\text{♪} = \text{♪}^3$



Dm





Am G

goo-gle I on - ly get de - pressed. I was taught to dodge those is - sues, I was told... Don't
sub-ject. And I like to tip - toe 'round the tiff go-ing down. You got

C Dm

wor - ry 'cause no doubt, there's al - ways some-thing to cry a - bout...
pen - ny but no pound. So if your busi - ness is run - ning out...

And when you're stuck in an an - gry crowd... } They don't
it's not my bus - 'ness to talk a - bout... }

F G^bdim⁷ C

think what they say — be - fore they o - pen their mouths... You got - ta... Pack up your trou-bles in your

Dm



old kit bag and bu-ry them be-neath the sea. — I don't care what the

C



peo - ple may say, what the peo - ple may say a - bout me.

Dm



Pack up your trou- bles, get your old grin back. Don't wor- ry 'bout the cav - al - ry. —

To Coda ☐

I don't care what the whis- per - ers say 'cause they

1.



2.



whis-per too loud for me.

2. Hot

Tweet tweet.

Tweet tweet tweet tweet tweet tweet.

Tweet tweet tweet tweet tweet tweet.

tweet.

*D.S. al Coda*

Tweet tweet tweet tweet tweet tweet.

3

♩ Coda

Dm



C



whis - per too loud for me.

Dm



Vocal ad lib.

C



D^b6



C⁶



Price Tag

Words & Music by Lukasz Gottwald, Claude Kelly,
Bobby Ray Simmons & Jessica Cornish

♩ = 86

F



Am



O. K., co - co - nut man, -

Dm



B \flat



moon- heads, and pea. You read - y?

F



Am



1. Seems like ev - 'ry - bod - y's got a price, - I won - der how they sleep at
2. We need to take it back in time, when mu - sic made us all u -

© Copyright 2011 Songs Of Universal Incorporated, USA/Prescription Songs/Warner Tamerlane Publishing Corporation, USA/

Kasz Money Publishing, USA/Studio Beast Music, USA/Ham Squad Music, USA.

Kobalt Music Publishing Limited (33.75%)/Warner/Chappell Music North America Limited (30%)/Universal/MCA Music Limited (10%)/

Sony/ATV Music Publishing (UK) Limited (26.25%).

All rights in Germany administered by Universal/MCA Music Publ. GmbH.

All Rights Reserved. International Copyright Secured.

Dm

B \flat 

night.
- nite.

When the sale comes first, and the truth comes se-cond, just stop for a min-ute and
And it wasn't low blows and vid-e-o hoes, am I the only one get-ting

F



Am



smile.—
tired?—

Why is ev-'ry-bod-y so se-ri-ous? Act-ing so damn mys-
Why is ev-'ry-bod-y so ob-sessed? Mon-ey can't buy us

Dm

B \flat 

-ter-i-ous,— got shades on your eyes and your heels so high that you can't e-ven have a good
hap-pi-ness.— Can we all slow down and en-joy right now? Gua-ran-tee we'll be feel-ing al-

F



Am



time.—
- right.—

Ev-'ry-bod-y look to their left, ev-'ry-bod-y look to their

Dm



N.C.

right. Can you feel that? Yeah, we're pay-ing with love to - night... It's not a - bout the

F



Am



mon-ey, mon-ey, mon-ey... We don't need your mon-ey, mon-ey, mon-ey... We just wan-na make the

Dm

B \flat 

world dance, — for - get a - bout the price tag. — Ain't a - bout the

F



Am



(Uh.) cha-ching, — cha-ching. Ain't a - bout the (Yeah.) b - bling, — b-bling. Wan-na make the

1. 2.

Dm B \flat B \flat

world dance,— for-get a-bout the price tag.— O. K. price tag... Yeah, yeah. Well, keep the

price tag and take the cash back, just give me six strings and a half stack. And you can,

can keep the cars leave me the gar-age and all I, yes all I need are keys and gui-tars. And guess what,

in thir-ty se-conds I'm leav-ing to Mars. Yeah, we leap - ing a-cross these un-de-feat-a-ble odds. It's like

F Am F Am

Dm

B \flat 

this man, you can't put a price on the life. We do this for the love so we fight and sac-ri-fice ev-'ry

F

N.C.

night. So we ain't gon stum - ble and fall nev - er, nah. Wait -

Am

N.C.

-ing to see this in the sign of de - feat, uh - uh. So

Dm

N.C.

we gon' keep ev - 'ry one mov - ing their feet. So bring

B^b

back the beat and then ev - 'ry - one sing. It's not a - bout the

F



Am



mon-ey, mon-ey, mon-ey. — We don't need your mon-ey, mon-ey, mon-ey. — We just wan-na make the

Dm

B^b

world dance, — for - get a - bout the price tag. — Ain't a - bout the

F



Am



(Uh.) cha-ching, — cha-ching. Ain't a - bout the (Yeah.) b - bling, — b-bling. Wan-na make the

Dm



1.

B \flat 

world dance, — for- get a- bout the price tag. — It's not a- bout the

2.

B \flat 

F



Am



price tag. — Ah, ah,

Dm

B \flat 

F



ah, ah, — yeah, yeah, oh.

Am



Dm

B \flat 

For- get a- bout the price tag, — yeah. Ah.

Paper Planes

Words & Music by Mick Jones, Joe Strummer, Paul Simonon,
Topper Headon, Thomas Pentz & Mathangi Arulpragasam

♩ = 84

D



A



The first system of musical notation for 'Paper Planes'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part consists of a steady eighth-note bass line and a treble line with eighth-note chords. The system is divided into two measures.

G



The second system of musical notation. The vocal line continues with a rest in the first measure followed by a quarter note in the second measure. The piano accompaniment continues with the same rhythmic pattern. The system is divided into two measures.

1. I

D



A



The third system of musical notation, which includes the lyrics. The vocal line has a double bar line at the start of the first measure. The piano accompaniment continues. The system is divided into two measures.

fly like pa - per, get high like planes, if you catch me at the bord-er I got vi-sas in my name. If you
2. Pi - rate skulls and bones, sticks and stones and weed and bombs.

G



come a - round here, I make 'em all day, I get one down in a se-ond if you wait. I
Run-ning when we hit 'em, le - tal poi - son through their sys - tem.

D



A



fly like pa - per, get high like planes, if you catch me at the bord-er I got vi-sas in my name. If you
Pi - rate skulls and bones, sticks and stones and weed and bombs.

G



come a - round here, I make 'em all day, I get one down in a se-ond if you wait. 7
Run-ning when we hit 'em, le - tal poi - son through their sys - tem. 7

D



A



Some-times I think sit - ting on trains, ev - 'ry stop I get to, I'm clock-ing that game.
No one on the cor - ner has swag-ger like us, hit me on my burn - er pre-paid wire-less. We

G



Ev-'ry-one's a win-ner, we're mak-ing our fame. Bo-na-fide hus-tl-er mak-ing my name.
 pack and de-liv-er like U. P. S. trucks, al-read-y go-ing hell just pump-ing that gas.

D



A



Some-times I think sit-ting on trains. Ev-'ry stop I get to I'm clock-ing that game.
 No-one on the cor-ner has swag-ger like us. Hit me on my burn-er pre-paid wire-less. We

G



Ev-'ry-one's a win-ner, we're mak-ing our fame. Bo-na-fide hus-tl-er mak-ing my name.)
 pack and de-liv-er like U. P. S. trucks, al-read-y go-ing hell just pump-ing that gas.)

D



A



All I wan-na do is... and a... and take your mon-ey.



All I wan-na do is, and a... and take your mon-ey.



All I wan-na do is... and a... and take your mon-ey.



All I wan-na do is, and a... and take your mon-ey.



(Spoken) M. I. A. Third world democracy. Yeah, I got more

G



records than the K. G. B. So, uh, no funny business.

D



A



Some, some, some I, some I mur - der. Some I, some I let go.

G



Some, some, some I, some I mur - der. Some I, some I let go.

D



A



All I wan-na do is... and a... and take your mon-ey.

G



All I wan-na do is,

and a...

and take your mon-ey.

D



All I wan-na do is...

and a...

and take your mon-ey.

A



G



All I wan-na do is,

and a...

and take your mon-ey.

N.C.

Finger clicks

Right To Be Wrong

Words & Music by Desmond Child, Joss Stone & Betty Wright

♩ = 72

Chord diagrams: D, Bm7, A, Gadd9, D, Bm7, A, Gadd9, A add9, Gadd9, D.

The musical score is written for piano and voice. It begins with a tempo marking of 72 beats per minute. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score consists of four systems of music. The first two systems are instrumental piano introductions. The third system contains the first line of the vocal melody: "I've got a right to be". The fourth system contains the second line of the vocal melody: "wrong, my mis-takes will make me strong." The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord diagrams are provided above the piano parts for each measure.

© Copyright 2004 Desmophobia/Miami Spice Publishing, USA.
 Universal Music Publishing Limited (16.66%)/Universal Music Publishing MGB Limited (33.34%)/
 Universal/MCA Music Limited (16.67%)/BMG Rights Management (UK) Limited (33.33%).
 All rights in Germany administered by Universal Music Publ. GmbH.
 All Rights Reserved. International Copyright Secured.

Bm¹¹

A add9



I'm step-ping out _____ in - to the great un - known, —

G add9



D

Bm¹¹

I'm feel-ing wings _____ though I've nev - er flown. Got a mind _____ of my

A add9



G add9



own, I'm flesh and blood _____

D

Bm¹¹

to the bone, I'm not made of stone. Got a right _____ to be

Aadd9



Gadd9



N.C.

wrong, _____ so just leave me a - lone. _____

D

Dsus⁴

D



A



Got a right to be wrong, _____ I've been held down too _____

G



D



Bm



long, _____ I've got to break free _____ so I can fi - nal - ly breathe... Got a right to be wrong, _____

A



Gadd9



D



_____ got to sing my own song, _____ I might be sing-ing out of key _____ but it sure feels good to _____

Bm



A



Gadd9



To Coda

N.C.

me.

Got a right to be wrong,

so just leave me a-lone.

A



G



You're en-titled to your o-pi-nion,

but it's real-ly my de-ci-sion, I

D



Bm



can't turn back, I'm on a mis-sion, if you care don't you dare blur my vi-sion. But

A



G



let me be all that I can be, don't smo-ther me with ne-ga-ti-vi-ty,



what-ev-er's out there wait - ing for me, I'm gon-na face it will - ing - ly.

Mm. Got a right to be

⊕ Coda

Gadd9



N.C.

D



so just leave me a - lone. Mm,

Bm7



A



Gadd9



mm, mm,

Chord diagrams: D, Bm7, A

mm, mm, mm,

Chord diagrams: Gadd9, D

mm. Got a right, got a right,

Chord diagrams: Bm7, A

got a right, got a right. Oh.

Chord diagrams: Gadd9, D

Remedy

Words & Music by Nadir Khayat & Victoria Hesketh

♩ = 128

F#m



N.C.

N.C.

1. I can see you stalk - ing like a pred - a - tor, I've been here be - fore.____
2. Spin me fast - er like____ a ka - lei - do - scope, all I've got's the floor.____

Temp - ta - tion calls like Ad - am to the ap - ple but
Yeah, you can try but I've____ found the an - ti - dote,

I will not be caught. — 'Cause I can read those
 mu - sic is the cure. — So you can try to

vel - vet eyes — and all I see is lies. } No more
 pa - ra - lyze — but I know best this time. }

poi - son kill - ing my e - mo - tion. I will not be fro - zen. Danc - ing is my

D **A** **E**

rem - e - dy, rem - e - dy. Oh, stop, stop pray - ing 'cause I'm not, not play - ing. I'm not

F#m **D** **A**

E F#m D

fro - zen. Danc-ing is my rem - e - dy, rem - e - dy. Oh, move while you're watch-ing me,

A E F#m D

dance with the en - e - my. I've got a rem - e - dy. Oh, ah - oh, ah - oh. Move while you're watch-ing me,

A E F#m To Coda ♢

dance with the en - e - my. Here is my rem - e - dy. Oh, ah - oh, ah - oh.

1.
N.C.

2.

D



A



E



Da da da da da da Da da da

F#m



D



A



Da da da da da da

C#



F#m



D



A



Da da And when the mu - sic fades a - way

E



F#m



D



I know I'll be O. K. Con - ta - gious rhy -

A C# F#m *D.S. al Coda*

thms in my brain. Let it play. No more

♢ Coda D A

Move while you're watch - ing me, dance with the en - e - my.

E F#m D

I've got a rem - e - dy. Oh, ah - oh, ah - oh. Move while you're watch - ing me,

A E N.C.

dance with the en - e - my. Here is my rem - e - dy. Oh, ah - oh, ah - oh.

Smile

Words & Music by Lily Allen, Iyiola Babalola, Darren Lewis
& Jackie Mittoo

♩ = 96

Gm



F



Gm



F



Gm



F



1. When you first left me, I was want - ing more, but you were kiss - ing that
(2.) - ev - er you see me, you say that you want me back, and I tell you it

Gm



F



girl next door; what'd you do that for?
don't mean jack; no, it don't mean jack. I



When you first left me, — I did-n't know what to say. — I'd nev - er been on my
could - n't stop laugh - ing; — no, I just could-n't help my - self. See, you messed up my



own that way; just sat by my - self all day.
men - tal health; I was quite un - well. }



I was so lost back then, but, with a lit - tle help — from my friends,



I found the light in the tun - nel at the end. —



Now you're call-ing me up on the phone,

so you can have a lit-tle whine and a moan;



it's on - ly be-cause you're feel-ing a - lone.



At first, when I see you cry,

it makes me



smile,

yeah, it makes me

smile.



At worst, I feel bad for a while, but then I just

1.



smile; I go a-head and smile. 2. When -

2.



smile. La la la la la la la la la la la la la la la la la la la la



la la la la la la la la la la la la la la



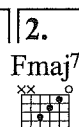
At first, _____ when I see you cry, _____ it makes me



smile, _____ yeah, it makes me smile. _____



At worst, _____ I feel bad for a while, _____ but then I just



smile; _____ I go a-head and smile. _____

smile. _____

Someone Like You

Words & Music by Adele Adkins & Daniel Wilson

♩ = 68



C#m/G#



Con pedale

F#m



D



1. I



A



C#m/G#



F#m **D**

found a girl_ and you're mar-ried now.
yes - ter-day_ was the time of our lives. We were

A **C#m/G#**






born I heard_ that your dreams came true. Guess she
and raised_ in a sum - mer haze. Bound

F#m **D**






gave you things_ I did-n't give to you.
by the sur-prise of our glo - ry days. I

1° only
A **C#m/G#**




Old friend, why are you so_ shy?_ Ain't like

F#m **D**


you to hold back, or hide from the light. I



Eadd9 **F#m7** **D**

hate to turn up out of the blue un-in-vit-ed but I could-n't stay a-way. I could-n't fight it. I had

Eadd9 **F#m7** **D** **Eadd9/D**





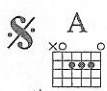
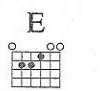
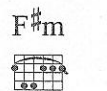
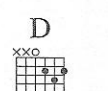
hoped you'd see my face and that you'd be re-mind-ed that for me it is-n't o-ver.

1° only **2° only**

D **D**

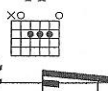
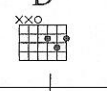



2/4 4/4

 A
  E
  F#m
  D

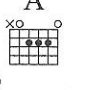
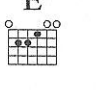

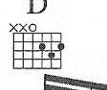
Nev-er mind I'll find some-one like you I wish

8vb

 A
  E
  F#m
  D

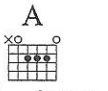
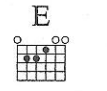
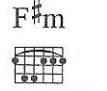
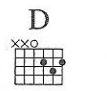
noth-ing but the best for you two. Don't for -

8vb

 A
  E
  F#m
  D

-get me, I beg I'll re-mem-ber you said some-times it

8vb

 A
  E
  F#m
  D

1, 3.

lasts and loves but some-times it hurts in - stead. Some-times it

3

8vb

A E F#m D *To Coda* ☐

lasts and loves but some-times it hurts in - stead.

8vb

2. F#m D

- stead.

8vb

E/B F#m/C#

Noth-ing com-pares, no wor-ries or cares, re-grets and mis-takes, they are mem-o-ries made.

3 3

D5 E/B A/C#

Who would have known how bit-ter - sweet this would

3 2fr

D rit. E/D a tempo A E/G# F#m D

taste? Nev-er mind. I'll find_ some-one like_ you. I wish

A E/G# F#m D A E

noth-ing but_ the best_ for_ you. Don't for - get me, I beg._ I'll re -

F#m D A E/G# F#m D *D.S. al Coda*

- mem-ber_ you said_ some-times it lasts and loves but some-times it hurts in - stead.

Coda D G#dim/D Dmaj7 D5 A5

Starry Eyed.

Words & Music by Ellie Goulding & Jonny Lattimer

♩ = 150

Fm



E^b/B^b



D^b/A^b



Oh, oh, star - ry eyed. Oh, oh,



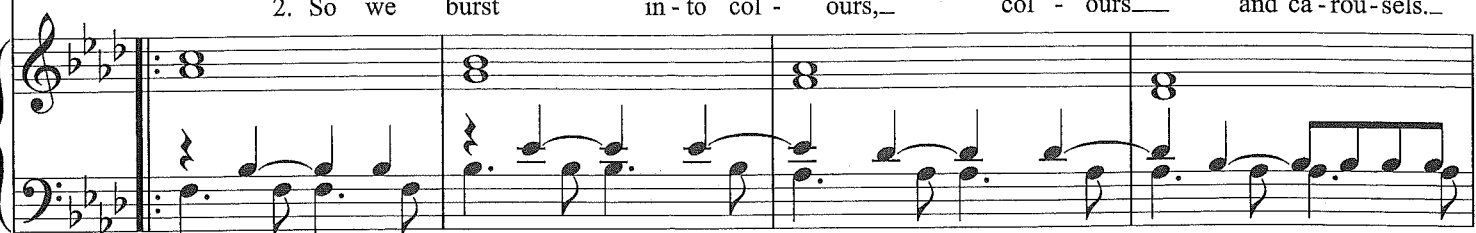
star - ah-ah-ah. Oh, oh, star - ry eyed, star - ry eyed,



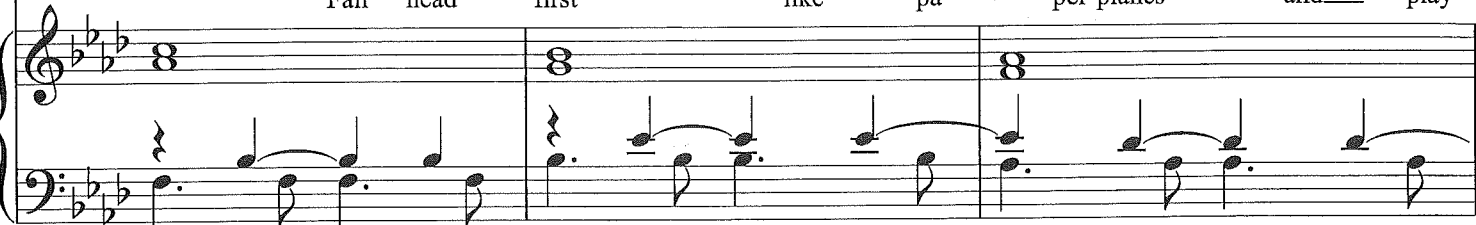
star - ry eyed. Hit, hit, hit, hit, hit me with light - ning.



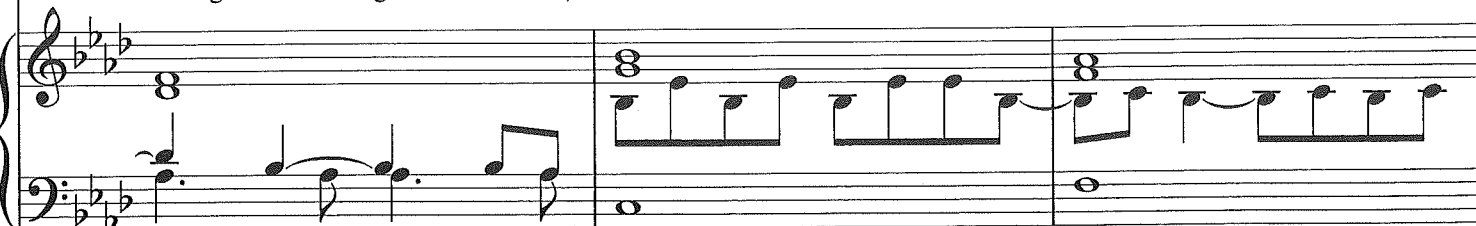
1. Han - dle bars that I let go, let go for an - y - one.
 2. So we burst in - to col - ours, col - ours and ca - rou - sels.



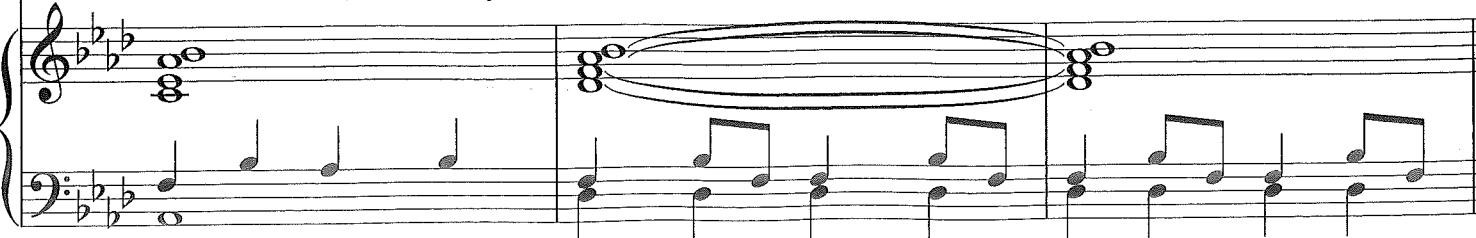
Take me in and I'll throw out my heart
 Fall head first like pa - per planes and play -



— and get a new one. } Next thing, we're touch - ing. You
 - ground games. }



look at me, it's like you hit me with light - ning. Ah, ah.





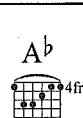
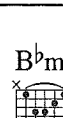
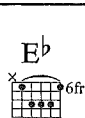
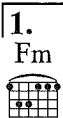
Oh, ev-'ry-bod-y's star - ry eyed, and ev-'ry-bod-y



glows. Oh, ev-'ry-bod-y's star - ry eyed, and my bod-y goes...



Whoa, oh, oh, ah, ah. Whoa, oh, oh, ah, ah.



Whoa, oh, oh.

2.

Fm

E^bB^bmA^b

Whoa, oh, oh, whoa-ah - ah - ah - ah, oh, oh, oh, oh.

Fm

D^b

Next thing, we're touch - ing. Next thing, we're touch - ing.

Cm

B^bm⁷

Next thing, we're touch - ing. Next thing,

Cm⁷

Fm



we're touch - ing. Next thing, we're touch - ing.



Next thing, we're touch - ing. Next thing, we're touch - ing.



Next thing, we're touch - ing. Hit me with light - ning.



Oh, ev - 'ry - bod - y's star - ry eyed. and ev - 'ry - bod - y



glows. Oh, ev - 'ry - bod - y's star - ry eyed, and my bod - y goes...

N.C.   

Oh, ev-'ry-bod-y's____ star - ry eyed, and ev-'ry-bod- y

glows. Oh, ev-'ry-bod-y's____ star - ry eyed, and my bod- y goes.

Whoa, oh, oh, ah, ah. Whoa, oh, oh, ah, ah.

(vocal ad lib.)

Whoa, oh, oh. Ah,____ hoo.____

Stronger Than Me

Words & Music by Amy Winehouse & Salaam Remi

♩ = 91

N.C.

Improvised vocal and guitar intro

Drums

Gm

A7b13

Dm

1. You should be strong - er than me,
2. You should be strong - er than me,
(3.) "The res - pect I made you earn,

Gm

A7b13

Dm

D7sus2

Dm7

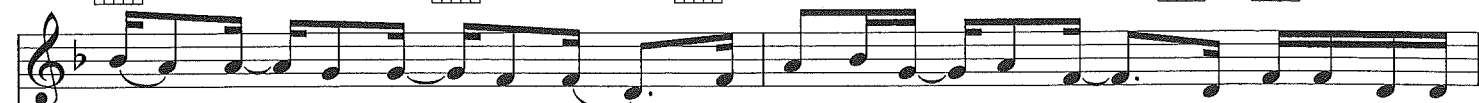
D7sus2

you been here se - ven years long - er than me.
but in - stead you're long - er than fro - zen tur - key.
thought you had so man - y les - sons to learn."

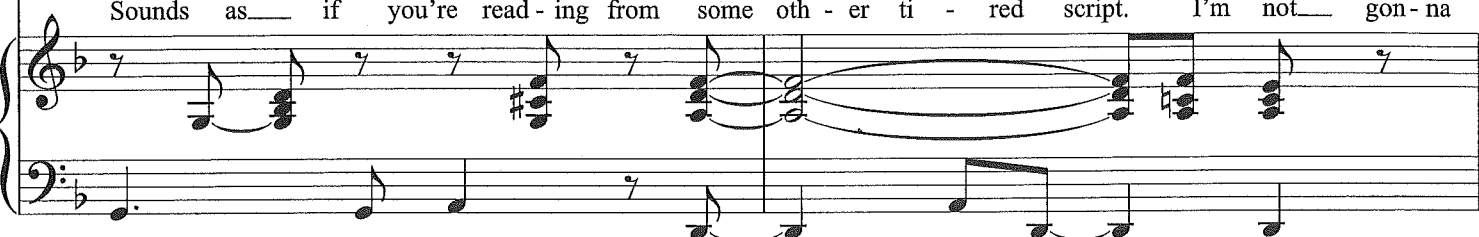
I said



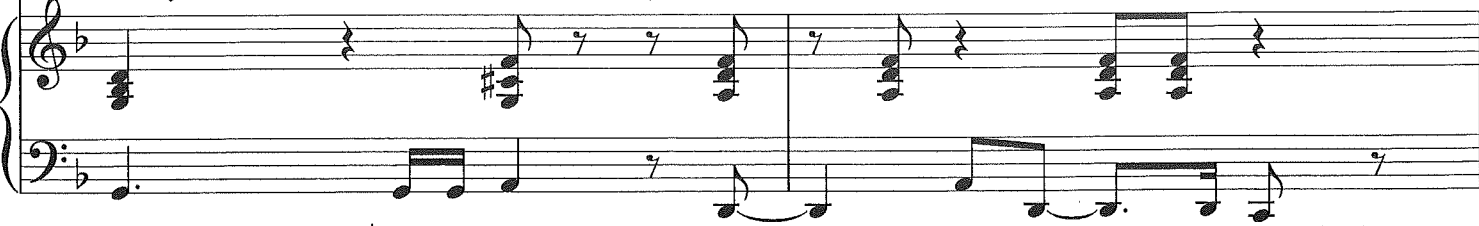
Don't you know? You're s'posed to be the man not
Why'd you al - ways put me in con - trol?
"You don't know what love is get a grip."



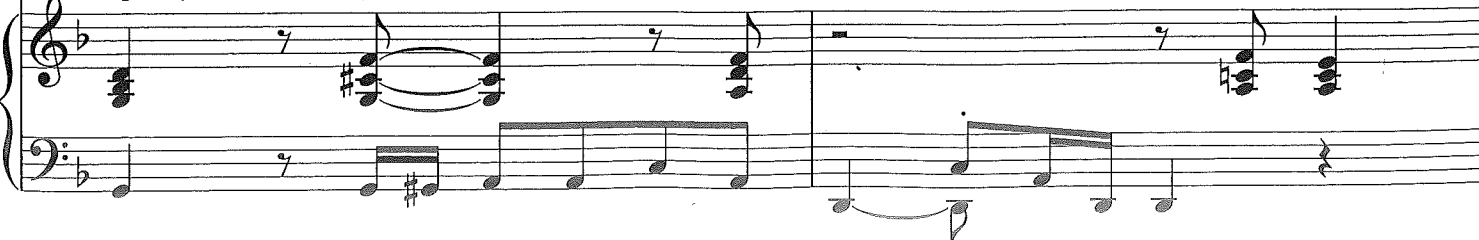
pale in com - par - i - son to who you think I am. You al - ways wan - na
All I need is for my man to live up to his role. You al - ways wan - na
Sounds as if you're read - ing from some oth - er ti - red script. I'm not gon - na

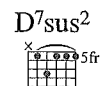


talk it through, I don't care. I al - ways have to
talk it through, I'm o - kay. I al - ways have to
meet your moth - er an - y - time. I just wan - na



com - fort you when I'm there. But that's
com - fort you ev - 'ry day. But that's
rip your bod - y o - ver mine, please





what_ I need you to do, stroke my hair.
what_ I need you to do. Are you gay?
tell me why you think that's a crime.. } 'Cause



I've for - got - ten all of young love's joy,



feel like a la - dy, but you my la - dy boy.

3. He said,

Play 3 times



You should be strong - er than me, you should be strong - er than

D⁷sus² Dm⁷ D⁷sus² Gm A⁷b¹³ Dm

me, — you should be — strong-er — than me, —

Gm A⁷b¹³ Dm Dm⁷ D⁷sus²

you should be — strong - er than me. —

Gm A⁷b¹³ Dm Gm A⁷b¹³ Dm

Ad lib. trumpet solo

1. 3. Dm⁷ D⁷sus² 2. Dm

Drums

Twenty fabulous hit songs
arranged for piano, voice and guitar.

Aretha

Back To Black

Bulletproof

Cry Me Out

Daniel

Dog Days Are Over

Foolin'

Foundations

Make You Feel My Love

Mercy

New York

Pack Up

Paper Planes

Price Tag

Remedy

Right To Be Wrong

Smile

Someone Like You

Starry Eyed

Stronger Than Me



WISE PUBLICATIONS
part of The Music Sales Group
www.musicsales.com

AM1004025

ISBN 978-1-78038-336-1



Front cover photo by Jeff Kravitz/FilmMagic

Twenty fabulous hit songs
arranged for piano, voice and guitar.

Aretha **Rumer**

Back To Black **Amy Winehouse**

Bulletproof **La Roux**

Cry Me Out **Pixie Lott**

Daniel **Bat For Lashes**

Dog Days Are Over **Florence + The Machine**

Foolin' **Dionne Bromfield**

Foundations **Kate Nash**

Make You Feel My Love **Adele**

Mercy **Duffy**

New York **Paloma Faith**

Pack Up **Eliza Doolittle**

Paper Planes **M.I.A.**

Price Tag **Jessie J feat. B.o.B.**

Remedy **Little Boots**

Right To Be Wrong **Joss Stone**

Smile **Lily Allen**

Someone Like You **Adele**

Starry Eyed **Ellie Goulding**

Stronger Than Me **Amy Winehouse**



WISE PUBLICATIONS
part of The Music Sales Group
www.musicsales.com

AM1004025

ISBN 978-1-78038-336-1



From cover photo by Jeff Kessel/Red Hips